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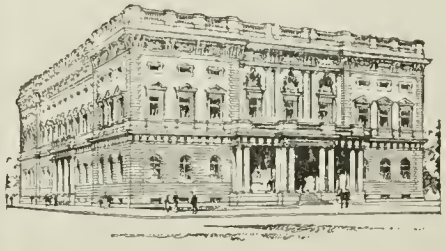

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A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 33 SEPTEMBER, 1902 VOLUME 3

Praxiteles

CONTENTS

Plate I.	'Hermes Carrying the Infant Dionysus' by Praxiteles	Olympia Museum
Plate II.	Head of the 'Hermes' by Praxiteles	Olympia Museum
Plate III.	Copy of the 'Aphrodite of Cnidus' of Praxiteles	Vatican: Rome
Plate IV.	Copy of the Head of 'Aphrodite of Cnidus' of Praxiteles	Kaufmann Collection: Berlin
Plate IV.	Head of 'Young Hercules' attributed to Praxiteles	British Museum: London
Plate V.	Copy of the 'Satyr' of Praxiteles	Capitoline Museum: Rome
Plate VI.	Torso of a Copy of the 'Satyr' of Praxiteles	Louvre: Paris
Plate VII.	Copy of the 'Apollo Sauroctonus' of Praxiteles	Vatican: Rome
Plate VIII.	Bas-reliefs from Mantinea	National Museum: Athens
Plate IX.	Head of 'Eubuleus' (?) attributed to Praxiteles	National Museum: Athens
Plate X.	'Eros' from Centocelle	Vatican: Rome
The Life of Praxiteles		Page 21
The Art of Praxiteles		Page 27
	Criticisms by Mitchell, Rayet, Murray, Collignon	
The Works of Praxiteles: Descriptions of the Plates and a List of Works		Page 33
Praxiteles Bibliography		Page 40

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MASTERS IN ART

Praxiteles

ATTIC SCHOOL

MASTERS IN ART PLATE I

PHOTOGRAPH BY RHOMAÏDES

HERMES CARRYING THE INFANT DIONYSUS
BY PRAXITELES
OLYMPIA MUSEUM

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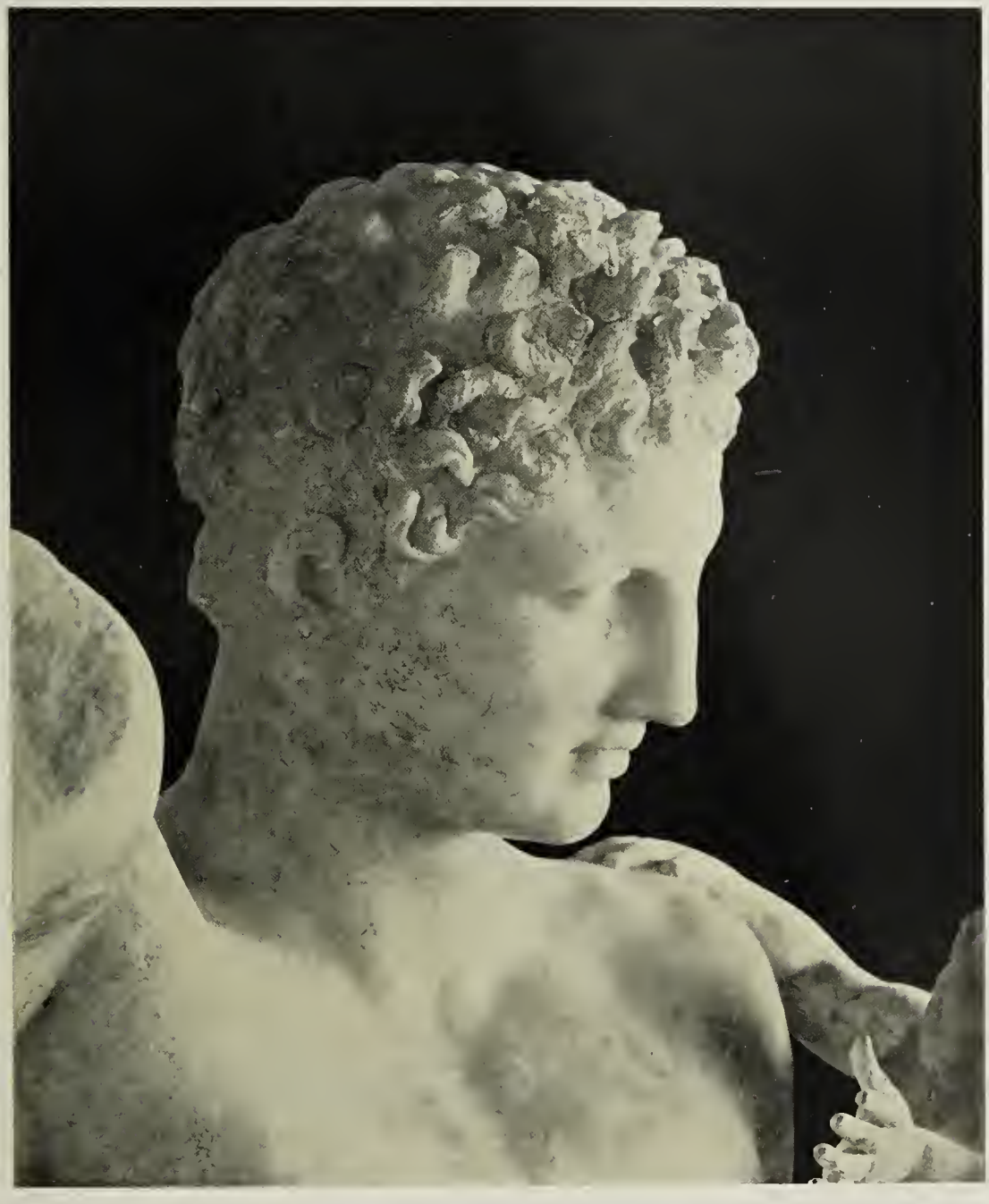

PHOTOGRAPH BY MERLIN

HEAD OF THE 'HERMES'
BY PRAXITELES
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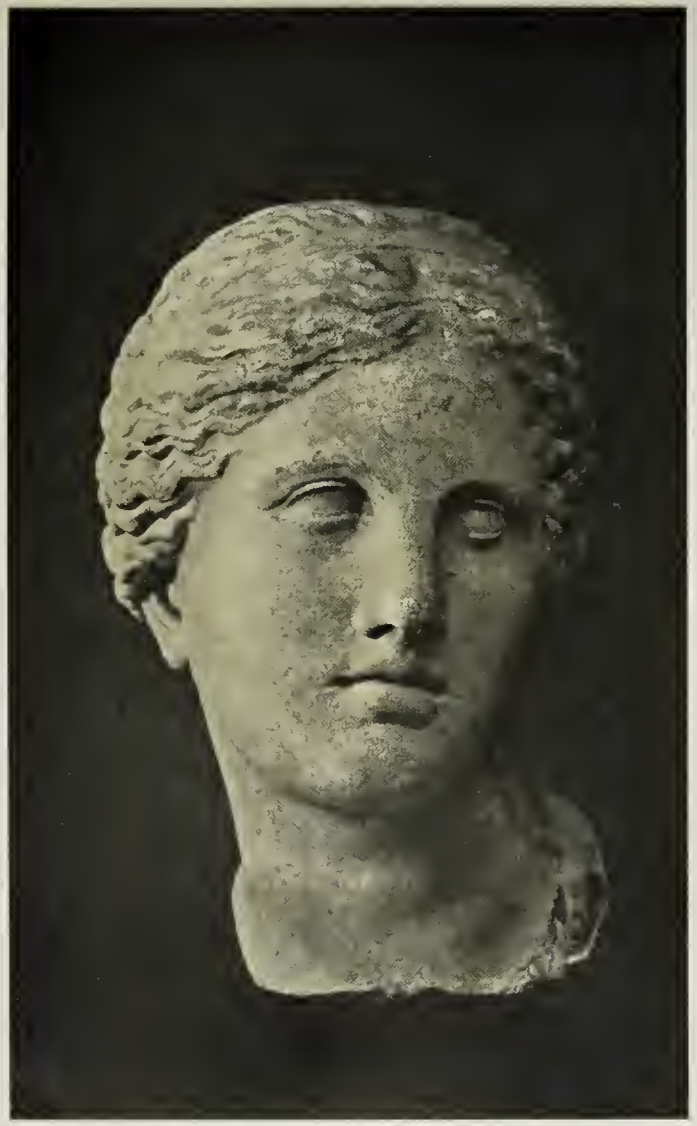
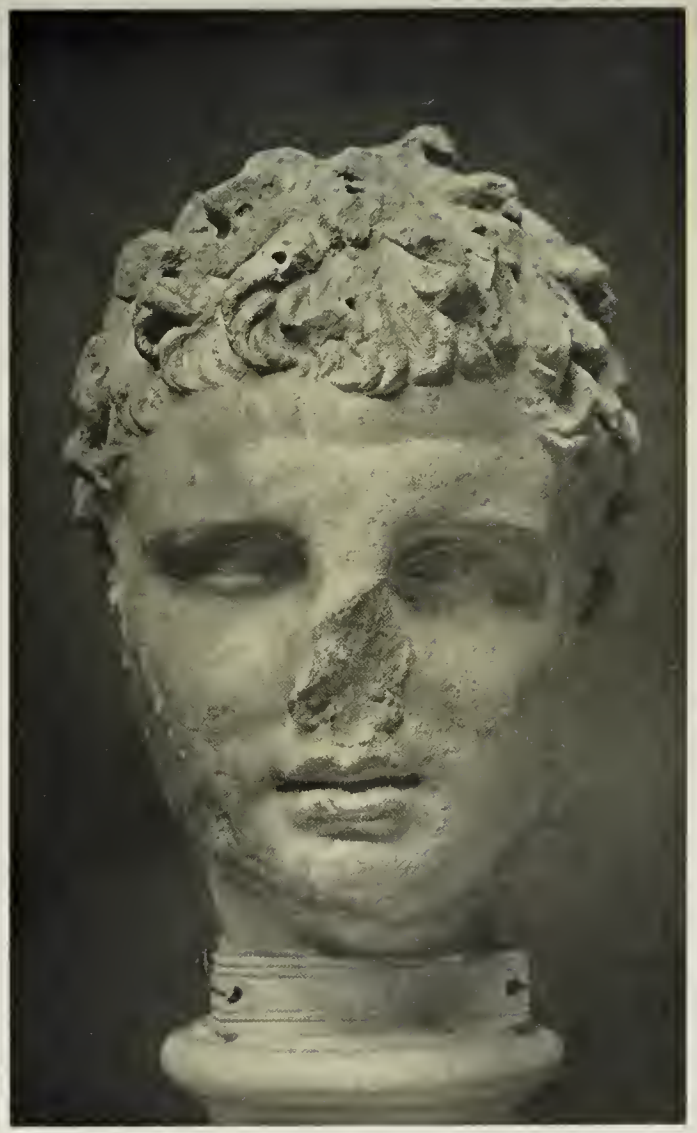
COPY OF THE
'APHRODITE OF CNIDUS' OF PRAXITELES
VATICAN, ROME





MASTERS IN ART PLATE IV

PHOTOGRAPH FROM FURTWÄNGLER'S 'MASTERPIECES,' ETC.

PHOTOGRAPH FROM 'ANTIKE DENKMÄLER,' ETC.

HEAD OF 'APHRODITE'

FROM A COPY OF THE 'APHRODITE OF CNIDUS' OF PRAXITELES

KAUFMANN COLLECTION, BERLIN

HEAD OF 'YOUNG HERCULES'

CALLED THE 'ABERDEEN HEAD,' ATTRIBUTED TO PRAXITELES

BRITISH MUSEUM, LONDON

COPY OF THE
'SATYR' OF PRAXITELES
CALLED 'THE MARBLE FAUN'
CAPITOLINE MUSEUM, ROME

PHOTOGRAPH BY ANDERSON

MASTERS IN ART PLATE VI

PHOTOGRAPH BY BRAUN, CLEMENT & CIE

TORSO OF A COPY OF THE
'SATYR' OF PRAXITELES
LOUVRE, PARIS

MASTERS IN ART PLATE VII
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

COPY OF THE
'APOLLO SAUROCTONUS' OF PRAXITELES
VATICAN, ROME

MASTERS IN ART PLATE VIII

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

BAS-RELIEFS FROM MANTINEA

'APOLLO, MARSYAS, AND A SLAVE'

'THE MUSES'

NATIONAL MUSEUM, ATHENS

MASTERS IN ART PLATE IX

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

HEAD OF 'EUBULEUS' (?)

ATTRIBUTED TO PRAXITELES

NATIONAL MUSEUM, ATHENS

MASTERS IN ART PLATE X

PHOTOGRAPH BY THE SOULE ART COMPANY

'EROS' FROM CENTOCELLE

CALLED 'THE GENIUS OF THE VATICAN'

VATICAN, ROME

Praxiteles

BORN 390(?) B.C.: DIED 332(?) B.C.
ATTIC SCHOOL

THE antique writers have left us numerous testimonies of their admiration for the works of Praxiteles, but few descriptions of them, and still fewer bits of trustworthy information about the man himself. We have, however, more material for the study of his art than in the case of any other of the greater Greek sculptors, for one precious original from his own chisel, the 'Hermes,' has come down to us in excellent preservation; and in the 'Apollo Sauroctonus,' the 'Satyr,' and the 'Aphrodite of Cnidus' we have, without much doubt, more or less faithful copies of famous statues by him. The reliefs from Mantinea were perhaps executed under his supervision, and may possibly be from his designs; and although there seems to be no sufficient ground for assuming, as formerly, that the 'Eros' from Centocelle is a copy of any of his works, it surely exhibits Praxitelean characteristics. The so-called head of 'Eubuleus,' the head of 'Young Hercules,' and the Petworth head of 'Aphrodite' have recently been proclaimed by authorities whose opinions must command respect, as actual originals from the master's hand; but their authenticity is as yet far from being generally admitted by archæologists.

PRAXITELES[1] was an Athenian by birth, a fact attested by two inscriptions, one found near Thespiæ and another at Olbia; but this is the only fact that we know concerning his origin. It is not improbable that his family may have resided in the district or *deme* of Eresidai, from the fact that in the third century B.C. a certain Praxiteles of Eresidai, whom M. Koehler conjectures to have been his grandson, was a priest of the temple of Æsculapius. The date of his birth and the descent of his family still remain subjects of theoretical discussion. It was a common custom in the families of antiquity, however, to name grandson after grandfather, thus alternating the names with each generation; and we know that one of Praxiteles' two sons, also a sculp-

[1] The following life of Praxiteles (pronounced Praks-it'e-leez, with the accent on the second syllable) is based upon that given in Professor Collignon's recent 'Histoire de la Sculpture Grecque,' and his conjectural chronology has been followed throughout; but many points which he merely touched upon in passing have here been amplified, either from other parts of the same work or from the texts of the ancient writers. — EDITOR

tor, bore the name of Cephisodotus; and we know also that there was an elder sculptor of the same name, and of no slight reputation, who worked at the end of the fifth century B.C. and at the beginning of the fourth. A group by this elder Cephisodotus at Athens, showing Irene, the goddess of Peace, protecting Plutus, the personification of Wealth, was, judging from the copy of it which has come down to us, a most interesting monument of the transition between the older and younger Attic schools, reminding us in technical characteristics of the age of Phidias, but in expression of face and delicate turn of head suggesting Praxiteles and the masters of the younger school. This elder Cephisodotus also executed works at Megalopolis; and we find Praxiteles during his early years working in the same region, so that as far as chronology is concerned there is nothing to militate against the now commonly accepted opinion that this first Cephisodotus was the father of Praxiteles, although M. Furtwängler believes him to have been an elder brother.

The chronology of Praxiteles' works is most uncertain; but without entering into any minute discussions of the evidence, let us attempt roughly to fix the main periods of his life according to what seem to be the most trustworthy scraps of information that have come down to us.

And first, what date may we assign as that of his birth? Pliny speaks of the time of his greatest activity as the one hundred and fourth Olympiad, that is from 364 to 361 B.C. This was just after the skilful policy of Epaminondas had provoked a vigorous reaction against the leadership of Sparta in the Peloponnesus; Mantinea was reconstructed in 370; and some months after the Battle of Leuctra the Arcadian republics built Megalopolis for their new capital. This political renaissance was the signal for an active movement in art, and the adornment of the new-founded or reconstructed cities drew a number of the Attic artists into the Peloponnesus, among them Cephisodotus the elder and his compatriot Xenophon. Between the years 370 and 362 Cephisodotus was working at Megalopolis, and without doubt Praxiteles had accompanied his father into Arcadia. At any rate he there found occasion to manifest his youthful genius; for he contributed to the adornment of Mantinea one group, 'Leto, Apollo, and Artemis,' which Pausanias dates with some exactness, placing it in the third generation after the sculptor Alcamenes, who was a pupil and contemporary of Phidias. As Phidias died about 430, two generations, counting each at thirty-four years, would bring us to the year 362 B.C. If then we estimate 390 as the approximate year of Praxiteles' birth, he would have been twenty-eight in 362, and probably by this time an accomplished artist. Doubtless his early work began under the influence of his father's style; and at any rate it is noteworthy that the group at Mantinea was a triple group, and that the group which Cephisodotus and Xenophon executed at about the same time for Megalopolis was also a triple group. This early group by Praxiteles is lost, but, thanks to the researches of M. Fougères at Mantinea, three of the bas-reliefs which adorned its base were discovered in 1887, being identified by a brief description of them by Pausanias.

It is probable that Praxiteles had by this time made his name known through

other works, which we may attribute to this same period of youthful activity, that is from 370 to 362 B.C.; among them another group at Mantinea, 'Hera between Athena and Hebe,' and a group at Megara, representing, like the first at Mantinea, Leto and her children. At any rate, about 360 he must have begun that series of works which established his fame, and everything leads us to believe that he had now returned to Athens and established himself there.

It cannot have been far from this time that the young sculptor entered into those relations with the celebrated Phryne to which the ancient writers make more than one allusion. Phryne came, we are told, from Thespiæ in Bœotia. She arrived in Athens very young, and so poor as to be forced to earn her living by gathering capers; but as she grew up her extraordinary beauty brought her lovers, renown, and wealth. It is related that on the occasion of a festival of Poseidon at Eleusis she laid aside her garments, let down her hair, and stepped into the sea in sight of the people, who were entranced at her beauty, thus suggesting to the painter Apelles his famous picture of Aphrodite rising from the sea. Another testimony to her physical loveliness is the story of her trial on the charge of impiety. She was defended by the orator Hyperides; and when it seemed as if the verdict were about to be rendered against her, he tore away her garment, and the judges were so moved by her beauty that they acquitted her. Though we cannot establish definite dates in her life to help us in following the career of Praxiteles, it seems probable that about 350 she must have been in the prime of her beauty, since it could not have been far from this time that she served Apelles as the model for his Aphrodite, and is said to have stood to Praxiteles for his 'Aphrodite of Cnidus' (of which more hereafter); so that without attempting to establish any very rigorous chronology, we may consider that her intimacy with Praxiteles endured between 360 and 350—that is just before Praxiteles attained to the fullest maturity of his talent.

If we admit these approximate dates we may find a point of departure from which to estimate the period of production of some of his most famous works which tradition has linked with Phryne's name. First among them are the famous statues of a 'Satyr' in the Street of Tripods, Athens, and the 'Eros of the Thespians.' Pausanias speaks of them thus: "There is," says he, "a street called 'the Tripods,' its name derived from the fact that there stand upon it small temples to the gods, surmounted by bronze tripods. Upon these tripods are placed works of art most worthy of attention. Here indeed stands the 'Satyr,' of which it is said that Praxiteles was extremely proud." He then proceeds to relate the following anecdote. Praxiteles, so the story goes, had promised Phryne his most beautiful work, but would not commit himself as to which of his statues he considered the most beautiful. Impatient to obtain the prize, his mistress one day resorted to a strategem in order to surprise the sculptor into an expression of preference. She sent one of her slaves to break breathlessly in upon him with the tidings that a fire had broken out in his studio and was consuming his works. Praxiteles cried out that all his labors had availed nothing if his statues of the 'Satyr' or of 'Eros' had been dam-

aged. At this juncture Phryne appeared to tell him that no such misfortune had really occurred, but that only by such a ruse could she induce him to confess which of his works he prized most. She then claimed the 'Eros' for her own, and dedicated it to the famous shrine of that god in her native town, Thespiæ. This 'Eros' remained in the shrine up to the first century of our era, when, according to Pausanias, Caligula transported it to Rome. The Emperor Claudius restored it to the Thespians; Nero took it from them again and had its marble wings gilded; and in the time of Pliny it adorned the Portico of Octavia in Rome. It was burned during the reign of Titus. The anecdote told by Pausanias serves at least to assure us that the two statues, the 'Eros' and the 'Satyr,' were contemporary productions, as they stood in Praxiteles' studio at the same time.

We must consider as of this same period too an 'Aphrodite' of marble, and a marble portrait of herself, which completed the triple offering of Phryne to Thespiæ; and also another portrait of her in gilded bronze which was dedicated at Delphi.

Certain evidences lead us to believe that about 350 Praxiteles was working in Asia Minor; and it is not improbable that the art movement which had attracted Scopas and his collaborators drew Praxiteles also to the Greek cities of Asia. Vitruvius states that Praxiteles was employed with Scopas and others on the Mausoleum at Halicarnassus, but there is slight probability that this statement is true. However, he did carve an altar for Ephesus with reliefs—"full of Praxiteles' work" is the expression used of it—which dates subsequent to the burning of the old temple there in 356, for it was intended to adorn the new shrine. It is probable, therefore, that he worked at Ephesus; and as we know that some of his most celebrated statues were to be found in the other cities of Asia Minor, as at Cnidus and Parium, or in the neighboring islands, as at Cos, there is no reason to think that he did not sojourn there.

Two of his most renowned works were executed at this period—the Aphrodites of the cities of Cos and Cnidus. According to Pliny, Praxiteles had completed two statues of Aphrodite which he offered for sale at the same time, the one nude, the other draped. The people of Cos chose the draped figure, believing it to be more in keeping with the dignity of the goddess; and for the same price the Cnidians purchased the nude Aphrodite. This latter, the 'Aphrodite of Cnidus,' is perhaps more praised by ancient writers than any other statue of antiquity, and seems to have completely eclipsed the fame of the 'Aphrodite of Cos,' of which we hear no more.

Certain writers state that Phryne was the model for the 'Aphrodite of Cnidus'; and if this be so the date of its execution was probably not much later than 350. It was universally considered Praxiteles' masterpiece. Pliny calls it not only the most wonderful statue by Praxiteles, but the most beautiful in the whole world. When Lucian seeks to paint the ideal of womanly loveliness he says: "Let her head be like that of the 'Aphrodite' at Cnidus, her hair and forehead and the beautiful arch of her eyebrows like those there rendered by Praxiteles. Let her eye have the same soft swimming expression, brilliant

luster, and charming loveliness; and let her age be that chosen by the master for the goddess." Again he considers that this statue must be the perfect image of the goddess as she lives in the heavens. Indeed, from the antique writers we can gather a whole chorus of epigrams in its praise, as, for example, that in which Aphrodite herself is supposed to glide over the waves in her chariot from her home at Paphos to Cnidus that she might see her effigy there, and to have exclaimed at sight of it, "Where could Praxiteles have seen me unveiled?" We learn that travelers came in great numbers from all parts of the ancient world to the unpretending seaport town to look upon the marble goddess who had made it famous; and that the Cnidians prized the statue so highly that even though the city was oppressed with a heavy debt they refused the offer of Nicomedes, king of Bithynia, to pay it if they would give him the statue in return. Carved in Parian marble, the goddess stood in a small shrine or temple, open back and front so that two views of the statue might be obtained, and surrounded by a grove of myrtle and other shade-trees. No drapery hid the perfection of her body. Her lips were slightly parted in a gentle smile.

For many years the 'Aphrodite of Cnidus' received the homage of poets and travelers; but toward the end of the fourth century of our era it is said to have been removed to the palace of Lausus in Constantinople, where it stood for nearly a hundred years, finally to fall a prey to the flames.

These two statues of Aphrodite, then, that of Cos and that of Cnidus, seem to have been strictly contemporaneous, and to have belonged to the period when we may assume that the genius of Praxiteles had reached its fullest maturity—that is to say, after 350. If we group with these two works the others executed for Asia Minor, we must include, as of the same time, an 'Eros' carved for the town of Parium in Mysia, of which the people of Parium were so proud that they even compared it to the 'Aphrodite of Cnidus.' It was probably destroyed about 265 A.D., when Asia Minor was ravaged by the Goths.

The last years of Praxiteles' life seem to have been passed in Athens. According to the calculation of M. Studniczka, it was about 346, when his reputation must have been at its height, that he executed for the Temple of Artemis Brauronia, at Athens, a statue of that goddess. Pausanias only mentions this statue with the greatest brevity, and it is listed in the inventory of the temple merely as the 'standing statue.'

In this brief summary of the life of Praxiteles we have mentioned only those works named by the ancient writers which might in some way throw light on the chronology of his life, making no attempt to specify the numerous statues by him which they merely praise, though if we may credit their reports (which are too often of the most vague and unsatisfactory sort), his productiveness and versatility are scarcely paralleled, nearly sixty famous statues being mentioned as from his hand.

For instance, Praxiteles is known to have made at least three Satyrs,—the one before alluded to as standing on the famous 'Street of Tripods' in Athens, a second in the Temple of Dionysus at Megara, and a third which was in

Rome in the time of Pliny, who speaks of it as "the one which the Greeks call famous"; but no one of these is described with sufficient definiteness to make it possible to decide which, if any, is reproduced in the Satyr popularly called 'The Marble Faun' of the Capitol, Rome. The 'Apollo Sauroctonus,' too, has been identified merely from Pliny's brief description of a bronze of unknown location.

By a piece of good fortune which can hardly be overestimated, we possess, however, one work which, beyond all reasonable doubt, comes straight from the hand of Praxiteles himself—the only example we have of an undisputed original which is the work of any of the greater masters of antiquity. In describing the Temple of Hera at Olympia, Pausanias, after enumerating a number of archaic statues, says: "In later times other works also were dedicated in this temple, a 'Hermes Carrying the Infant Dionysus,' of marble, the work of Praxiteles." On May 8, 1877, German explorers found, buried in a mass of bricks and clay in the midst of the ruins of the Temple of Hera, near the pedestal on which it had stood, and almost in the same spot where Pausanias had described it, this 'Hermes.'

The date of the execution of the statue remains a matter of discussion. Some critics are inclined to consider it a youthful work. The grouping of Hermes, the national god of the Arcadians, with Dionysus, the divinity of Elis, may have some allusion to the peace concluded between Elis and Arcadia; and the statue may possibly have been dedicated as a symbol of reconciliation after the close of their sanguinary struggle, of which the sacred enclosure had been the scene in 363. On the other hand, the form of the base of the statue—a form rarely used except during the second half of the fourth century—leads Furtwängler to advocate a more recent date. This hypothesis is strengthened by the fact that the group might have been set up at Olympia in 343, to mark the occasion when the aristocratic party of Elis, seconded by the Arcadians, triumphed over the popular party, and concluded a defensive league with Philip of Macedon.

From the list of his works, we find that it was neither heroes nor athletes that Praxiteles commonly chose as subjects for his chisel, but the gods; and among the gods not the more august of the Olympians seem to have been his favorites, but rather the laughter-loving Aphrodite, and her son Eros, the youthful Apollo, Hermes, and the merry Dionysus and his train of fauns and satyrs. None of these works appear to have been chryselephantine; but Praxiteles worked in both bronze and marble, though we are expressly told that he was most successful in marble.

Two not very trustworthy anecdotes will complete our meager knowledge of the life of the greatest of the Athenian masters after Phidias. Once when some one asked Praxiteles which of his statues he most esteemed he answered with great modesty, "Those which the painter Nicias has touched;" and from this we may draw the inference that most of his marble statues were tinted, a conclusion fortified by the fact that traces of color still cling among the curls and to the thongs of the sandal of the 'Hermes.'

It is also related that Praxiteles executed a charioteer for a group by the

sculptor Calamis, who excelled in the rendering of horses but was not so accomplished in the carving of the human figure, in order that Calamis might not appear less able to represent men than horses. It should be added, however, in this case, that it is quite possible that an elder Praxiteles, who may perhaps have been the grandfather of our master, is meant.

The date of Praxiteles' death is unknown; but it is probable that it occurred, or at least that he had ceased working, before the coming of Alexander—that is, before 332 B.C. It would otherwise be difficult to explain why the Macedonian monarch should have intrusted works to the less celebrated Leochares, instead of to the greatest of the Athenian masters. If, then, we set the period of Praxiteles' activity within the thirty-eight years intervening between 370 and 332 B.C. we shall probably be not very wide of the truth. What we know of his sons Cephisodotus and Timarchos confirms this conclusion, for their works belong to the end of the fourth century, and their period of greatest productiveness appears to have been during the ten years of peace which the government of Demetrius of Phalerus brought to Athens.

To determine an accurate chronology for the shadowy life of Praxiteles from the scanty knowledge which we possess is, of course, impossible, and no pretence of exactitude is claimed for the dates arrived at in the foregoing account; but the synopsis thus arranged may at least serve as a point of departure for the more important study of his art and works.

The Art of Praxiteles

LUCY M. MITCHELL 'HISTORY OF GREEK SCULPTURE'

COULD we be carried back to Athens at the beginning of the fifth century B.C. we should find that great changes had come over the Greek state and people since the time of Phidias. The civil war which had ravaged the land for nearly thirty years had humbled and demoralized the victorious Athens of the Periclean age. Thucydides laments that the manly race of old Athens had been swept away, and a worse one left behind. The Athenian state remained a mere shadow of her former self. The cities which had paid their annual contributions into her coffers now refused their tribute; her colonies were in the hands of her enemies. Patriots, indeed, sought to raise her to the place she had once occupied, but their efforts were spasmodic; and after each vain endeavor she sank back politically weaker than before, and more prone to give herself up to the pleasures abundantly provided by wily politicians in search of public favor. Consequently during the fourth century, Athens, as a state, offered little stimulus to great and monumental works; and her artists were forced to look for commissions to private individuals or to foreign states. Well-nigh all the Athenian sculptors of this period whose names are preserved to us left their city at some time in their lives to find

employment elsewhere. Indeed, the most celebrated works of Scopas and Praxiteles were executed for Asia Minor.

These changes in the national fortune were reflected in the character of the people and in subsequent works of art. The old gods, they easily came to believe, had deserted them, and religious faith was weakened. The repeated and radical revolutions in the state had shaken their national pride; and the great misfortunes befalling them led each man to look to his own interests, regardless of the public weal.

The Phidian age, with its sublime ideals and golden colossi of Zeus, Athena, and Hera, had been left behind, and from the Olympian heights of majesty and repose the road sloped downward, but amid the haunts of men and scenes of quiet, peaceful beauty, which have a charm that is all their own. In the former age the individual was merged in the whole, the private weal was subservient to the state; but now the individual man attained to completer development, and the pathos of individual human sorrow, joy, and despair, and all the other emotions which move the individual heart, pressed into the foreground. The severer tragedies of Æschylus and Sophocles yielded in the people's preference to the pathetic power of Euripides

> " . . . the human,
> With his droppings of warm tears,
> And his touches of things common
> Till they rose to touch the spheres";

and as poetry assumed a more human character, so sculpture also descended from its height and took on more familiar forms.

Fully to appreciate what is expressed in the sublime figures of Phidian art, fully to enter into their spirit and the devotion which produced them, something seems to tell us that we must be Greeks. But not so with this art of the fourth century. Its ideal conceptions of rarest freshness and beauty come to us expressing traits common to all humanity, and appeal to us to-day as strongly as they did to the Greeks of old. This change in the conception of people and sculptors is evident in the choice of subjects, and in the different mode of treatment. Instead of the sterner gods, Zeus, Athena, Hera, and their peers, we meet a fluctuating throng in which we see the figures of the maternal Demeter, gentle Apollo, charming Aphrodite, bewitching Eros, and pleasure-loving Dionysus, in which every familiar chord of human feeling is touched; and these Greek forms of more than twenty-two hundred years ago express our own joys and sorrows. To these figures, with their various charms of mood and feeling, the Attic sculptors of this time added an elegance and captivating grace of form, stimulated by the lighter spirit of the people; for after the stern days of the Peloponnesian War, and in contrast to the severe heroic spirit of the older age, there had come as a reaction an unwonted desire for what was pleasurable and diverting.

How the sculptors of this age caught its changing spirit, and with what exquisite grace and nobility they gave expression to the pleasurable in art, will be evident when we consider their works. But while swerving from the paths of their predecessors, the ideal tendencies of the earlier age were still

inherited by the later Athenian artists. No cold realism yet disturbed the dreamland in which they lived. Apollo singing to his lyre is not any individual lyre-player, but the very personification of musical inspiration; Hermes is no chance-met youth buried in pleasant thoughts, but the incorporation of all that is possible of joy and beauty in the soul, caught and made eternal in marble. Thus though the sterner Phidian ideals of the highest gods had been abandoned, the art of Praxiteles and his contemporaries was equally ideal in its own way, catching and expressing the momentary or lasting emotions of the soul in varied forms, and so widening and deepening the current of eternal beauty.

OLIVIER RAYET 'MONUMENTS DE L'ART ANTIQUE'

PRAXITELES belonged to a generation in which the growth of luxury, comfort, and the sophistications of intellectual culture had refined away the natural passions and extinguished the enthusiasms of the preceding age. To use the apt phrase of Reinach, "The time was a period in which Greece still preserved the grace of youth, though she had lost youth's illusions." Phidias had represented the gods of high Olympus with a reverential awe which set them in sovereign majesty above all touch of human joy or misery. But the sculptors of the fourth century had not religious faith enough to be able to conceive such exaltation of divinity as this. In their eyes the gods were no longer superhuman beings whose figures should be carved only with religious respect; and the chisel of Praxiteles became familiar. He reduced their proportions to mortal stature, endowed them with all the passions of humanity; Apollo became a youth idly playing with a lizard; Aphrodite a beautiful girl letting her garments fall before the bath. Praxiteles did not require, indeed, that they should evoke the higher moral sentiments, but only that they should express the most exquisite human loveliness—the charm of transitory moods which move the heart gently, the fairness of youth, the suppleness of life, the fresh softness of young flesh. But these human graces and gentle emotions he did express so perfectly, by means so simple, and with so masterly a skill, that we lose all trace of effort; and results which must have cost long reflection, patient study, and laborious toil seem to have sprung into being as if by nature under the touch of his delicate chisel.

To depict the harmonious grace and flexibility of the youthful body, as in his 'Hermes,' his 'Aphrodite of Cnidus,' his 'Apollo Sauroctonus,' and his 'Satyr,' Praxiteles had recourse to constantly the same procedure. The figure is thrown out of the perpendicular by resting the weight upon one leg; and in the two latter statues the leaning posture is maintained by the supporting trunk of a tree. By means of this careless pose he broke the vertical lines of the torso and legs, and the squareness of the shoulders, diversified the aspect of the symmetrical parts, gave especial value to that portion of the frame in the exquisite rendering of which he seems to have taken an especial delight—the rounding of the hips and the joining of the thighs—and imparted to the whole figure a graceful undulation. Such attitudes are indeed characteristic of his work.

Flexibility and grace thus attained in the main lines, Praxiteles continued to add flexibility and grace in every detail. And this he accomplished by methods not less striking, nor seemingly less original. The 'Satyr' is a lad surely not older than eighteen or nineteen, and the 'Apollo Sauroctonus' is still more adolescent, sixteen to seventeen at most. But none of the Athenian youths whom Praxiteles might have seen daily exercising in the Academe or at the Lyceum, their limbs grown supple and their every attitude made one of grace by the habit of nudity and the training of the palestra, could have shown him forms as softly harmonious as those with which he has endowed these statues. The 'Apoxyomenus' of Lysippus, in the grace of his young strength and beautifully modeled as he is, would seem but a rustic beside these youths of Praxiteles. Nay, it must have been from some young girl that he borrowed the rounder elbow and more swelling flank of his 'Satyr,' the purer oval of face, the more graceful curve of hip, and the delicacy of hand and foot of his 'Apollo Sauroctonus.' But these delicate femininities are so skilfully blended in that adolescent grace that the harmony is perfect, the unity convincing, and the result infinitely charming in its union of the subtlest beauties of both sexes.

What the ancients admired above all else in the works of Praxiteles were his heads; and in truth he did exhibit in them a power of expressing temperament, mood, and the more constant and gentler emotions in a degree unapproached by any other sculptor of antiquity. The half-perceptible smile that parts the lips of the 'Aphrodite of Cnidus' and the tender gaze of her eye admirably renders the alluring charm of the laughter-loving goddess. The fixed look of subtle malice, the dilated nostrils, the lips, mocking for all their repose, perfectly betray the ardently mischievous nature of the 'Satyr,' "who in some deep woodland has stopped to catch the echoes of his solitary fluting." A more innocent mischief shines on the face of the 'Apollo Sauroctonus'; there is nothing malicious in the playful readiness with which he watches the lizard, ready to strike or tease it, but only a pleased confidence in his own dexterity.

It seems almost humanly impossible that any carven figures could be endowed with greater loveliness of animated charm than these of Praxiteles. But there is a shadow over our delight in them; for the master, though he did not overstep it, has brought us almost to the bound where grace ends and artifice begins; and we have some foreboding of the depths to which the unrestrained passion for mere grace that he inspired was to lead his successors.
—FROM THE FRENCH

A. S. MURRAY 'HISTORY OF GREEK SCULPTURE'

THE most important of the antique comments upon the art of Praxiteles is that of Diodorus, in which he says that the artist "imbued his works in marble with the *pathe* of the soul." By "*pathe*" here is not meant emotion nor any temporary frame of mind, but that constant mood of the soul which permeates and changes the whole physical form. A list of Praxiteles' works will show that he knew his vocation well enough to concentrate his

powers on subjects which, like Dionysus, the Satyrs, Aphrodite, Eros, and Apollo, illustrated in their persons certain natural moods of the soul, and with whom, as representatives of these moods, his contemporaries had been made familiar in their dramas and poems. There were in Athens everywhere to be seen ancient statues of the gods fashioned on the large ideal of majesty in form; and since they had been carved many attempts had been made to add grace and beauty of attitude and accessories but without essentially changing the older ideals. The tendency and result of these efforts seem to have been rightly perceived by Praxiteles; and it fell to his lot to devise new types of divine forms in which the moods of the soul could be fittingly expressed. His ideal seems to have been evolved in the endeavor—an endeavor not confined to him alone, although we may regard him as the leader in the movement—to infuse a permanent, characteristic, and pervading sentiment into the large and noble forms of the earlier age of sculpture; the results as regards these forms being a change from impressiveness toward expressiveness, or, in other words, from massiveness and simplicity toward refinement and subtlety.

MAXIME COLLIGNON 'HISTOIRE DE LA SCULPTURE GRECQUE'

THE achievement of Praxiteles was of such a character that we may read the man through his works. His avowed predilections for certain subjects and methods of presentment are equivalent to confessions of his tastes, his temperament, and his inner inclinations. Feminine beauty with all its most alluring seductions, masculine beauty in the April of its youth—these, of all the world of human forms, were those which attracted the sculptor of Aphrodite, of Eros, and of young Satyrs. He was, above all others, the master of grace; and since there are underlying affinities between material and the manner, we see him little by little abandoning bronze to devote himself entirely to works in marble, for in marble his chisel was most free to evolve the subtlest curves of the supple bodies of youth. "*Praxiteles quoque marmore felicior ideo et clarior fuit*," writes Pliny.

The dictum of Diodorus of Sicily, "Praxiteles imbued his marbles with the passions of the soul," is a eulogy sufficiently vague to apply with equal truth to Phidias or to Scopas. We must be clearer than this about his emotional quality. It would seem that he never attempted to express very stirring or violent emotions, or the more profound and dramatic feelings. Those sentiments which he did set himself to interpret have nothing deeply passionate in them, but are rather light and pervasive moods—the chaste coquetry of Aphrodite, the nonchalant content of the Satyr, or the alluring charm of Eros.

The ancient historians and makers of epigrams bear abundant witness to the admiration which Praxiteles' statues inspired, but there is no testimony that they ever evoked anything corresponding to the grave religious sentiments which moved the beholders before the great 'Zeus' of Phidias. Praxiteles was, in fact, the worthy representative of a skeptical generation, refined to excess, fond of the graces of life, in which the more strenuous passions had been refined away—which, in a word, demanded of art rather delicate pleasurableness than powerful emotion.

To present the human form lovingly, with a soul alive to all the infinite seductions of its grace, and in this presentation to attain new triumphs in art —such seems to have been the dominant preoccupation of Praxiteles. It was he who revealed in Greek sculpture the consummation of grace which attitude could impart. But, though an innovator, he was a prudent one, and on the whole a man of tradition, holding himself well in restraint. Indeed, it was only by applying new rhythms to already well-known themes that he created his 'Satyr,' his unveiled 'Aphrodite,' and his 'Hermes'; but these rhythms were so novel, so peculiarly his own, that even in the basest copies of his works we may discern some echoes of the style that we have come to recognize as Praxitelean.

A sculptor whose most celebrated statues were, without exception, single figures must certainly have been a transcendent master both in style and execution. Indeed, had we no other proofs, the texts of the ancient writers would assure us that under Praxiteles' hands technique in marble reached its highest perfection. Happily we have evidence more convincing than any written testimony in the one original from his hand which has survived— the 'Hermes' of Olympia. No master before him, and certainly none since, has modeled the delicate roundnesses of the flesh with a softer caress, polished the skin with such loving care to contrast with the loose texture of the hair, nor had a more exquisite feeling for the play of light and shade.

The ancients were wont to speak of the heads by Praxiteles with especial praise; and in them perhaps more than elsewhere the individuality of his genius becomes apparent. His remarkably effective method of using the drill to produce the texture of the hair has been widely noted, but he also modified the classic dressing of the locks, allowing them to flow in long ringlets over the neck of the Thespian 'Eros', making the arrangement almost feminine in the 'Apollo Sauroctonus,' and arriving at what seems the perfect simplicity of grace in the hair of the 'Aphrodite of Cnidus.' Above all, he imparted a hitherto unknown degree of expressiveness to his faces, not by reproducing strongly characteristic or ephemeral expressions, but by introducing the finest subtleties of drawing and modeling—giving the eyes, by a peculiar drawing of the lids, that veiled and swimming look which was admired in the 'Aphrodite of Cnidus,' or touching the lips with the half-detected smile that haunts the tenderly malicious face of the 'Apollo Sauroctonus.'

It is easy to trace the immense influence of Praxiteles on the art of Greece. His works seem to have been an inexhaustible source of inspiration. The Attic steles show us leaning figures in which his favorite rhythms are reproduced; the eyes of the 'Aphrodite of Cnidus' look out from many female heads, and the terra-cotta figures of Tanagra owe no little of the easy grace of their attitudes and fall of drapery to his influence. His spirit lived long after him, and for many years inspired Greek art with the same gracious charm which had emanated from his works.—FROM THE FRENCH

The Works of Praxiteles

DESCRIPTIONS OF THE PLATES

'HERMES CARRYING THE INFANT DIONYSUS' — PLATES I AND II

THE circumstances under which this statue of Hermes with the babe Dionysus—the only work we have which is unquestionably from Praxiteles' own hand—was discovered, how it was identified, its possible political significance, and its probable date of execution, have already been briefly mentioned in the foregoing life of Praxiteles (see page 26). Although the 'Hermes' must have lain where it was found for eleven centuries, the soft deposit of powdered brick into which it had fallen had wonderfully preserved the surface, although a fine moss had gathered upon the cheeks. The legs, right arm, and part of the pedestal were missing, and have never been recovered. One of the sandaled feet was found trodden into the ground, only slightly below the surface, some distance away; the head of the babe was discovered in a pile of debris near by; and its body had been built into a neighboring wall, although the draped legs were still clinging to their seat in the god's arm. The figure of Hermes is a little above life-size. His left hand doubtless held the customary caduceus, while in his raised right hand was some object, probably a bunch of grapes, although a wine-cup, or the symbolic staff of Dionysus, tipped with a pine cone, has also been suggested. The statue is in the Museum at Olympia, Greece.

Dionysus, the Greek god of wine, who corresponds to the Roman Bacchus, was the offspring of Zeus and Semele, the daughter of Cadmus, king of Thebes. Before the birth of the babe, however, Zeus, at Semele's request, appeared to her in his most terrible aspect as the god of lightning. The mother was instantly killed; and the babe thus prematurely born was saved from the same fate by a growth of cool ivy which miraculously sprang up about him. His father, Zeus, sewed the child up in his own thigh for a time, but later intrusted him to Hermes, the messenger of the gods, who carried him to the nymphs of Nysa, under whose fostering care he grew up. Praxiteles has represented Hermes on this journey and at a moment when he has stopped to rest, leaning the arm in which he carries the child upon a tree trunk.

"We can hardly term the work before us a group," writes Professor Waldstein. "Our whole interest and attention are attracted by the god, and the infant Dionysus appears to exist only as a means to account for the expression of individual character and emotion in the Hermes. The head combines in its features all the characteristics of the youthful divinity—athlete and director of games, and swift-footed messenger of the gods—indicated by the firmly cut features and the crisp hair rising from the knit and vigorous brow. But what is most apparent in this head are softer and more gentle qualities. Hermes was the benign bestower of earthly prosperity, the reliever of the distressed, the bringer of sweet sleep, whose staff could 'close the eyes of mortals,' the leader of the dead into Hades,—the most human of the Greek gods.

"The main features which Praxiteles has expressed are those of strength and tenderness. It is not a pure and simple type, such as the earlier times would have given us—strength in a Hercules and softness in a Dionysus—but a composite type of Herculean strength and of Bacchic softness, both harmoniously blended in the beautiful form of an athletic youth; strength and active energy, penetrated by passive pleasure. Strength is plastically indicated in the powerful limbs, the full chest, the modeling of the well-articulated muscles and sinews; while the apparent relaxation and the soft rest of these powerful limbs and of the well-rounded chest express the gentle element in this complex mood. The soft layer beneath the epidermis unites with its tranquil flow the sinewy muscles that lie below it into a gliding rhythm. The smooth surface, which seems to vibrate under the gaze of the spectator, covers all in lines of gentle yet potentially vigorous cadence.

"On the other hand, the languor and tenderness of the figure are expressed in the forward bending head, which in this position adds to the expression of dreamy abstractedness, and in the slight curve of the neck and shoulders, in the gentle uplifting of the right arm, as well as in the wavy curve of the flank and the outward swell of the hip (as intelligibly a line of soft melancholy as any minor passage of low and gliding violoncello tones in music)."

'APHRODITE OF CNIDUS' PLATE III

THE immense celebrity and the history of Praxiteles' masterpiece, the 'Aphrodite of Cnidus,' have already been noted in our life of Praxiteles (page 24). The ancient writers did not specifically describe the famous original, but a late coin struck by the city of Cnidus, on which the statue was represented, shows that the goddess, laying her garment over a water-jar, was just about to step into the bath, that her head was turned to the left, and that she held her right hand in front of her. By means of this coin at least fourteen copies or adaptions of the statue or its head have been discovered (compare plate IV). Incomparably the best of those which show the whole figure is that in the Vatican, Rome. Unfortunately the legs of the Vatican statue are hidden by a drapery of painted tin added in the eighteenth century, and the right hand has been clumsily restored and made to support this false drapery, quite regardless of the original pose! Though the Vatican authorities have refused to allow any photograph to be made without these disfiguring additions, a cast was obtained without them, and from it our illustration has been reproduced. Although ancient, and from a copy of the same original, the head of the Vatican statue does not belong to it, and is not quite rightly placed; it should be turned more to the side and not inclined so far forward to correspond with the image shown on the coin.

From the copy we can, of course, gain no idea of the subtler qualities of Praxiteles' masterpiece, but it will allow us to appreciate the exquisite poise, the harmonious rhythm of the lines and subtle flow of contours, and the contrast of the folded drapery with the smooth polish of the skin; and so far echoes the beauty of the original that a recent critic has called it "the loveliest image of budding womanhood in the world."

"Praxiteles' 'Aphrodite' is not naked and unashamed," writes Gardner; "rather her nudity is conscious. And here again we see the personal individuality in the conception. The master was not content to embody in his work merely his ideal of the goddess as she is, her beauty unveiled; but realizes, too, the feeling with which she shrinks from its exposure even for the bath—a feeling expressed in every line of face and figure—while she is conscious of her own beauty, and delights in it."

HEAD OF 'APHRODITE' AND HEAD OF 'YOUNG HERCULES' PLATE IV

HEAD OF 'APHRODITE.' According to the ancient writers, the head of the 'Aphrodite of Cnidus' was considered the most beautiful part of that famous work. A number of copies or adaptations of it have been found, among them those in the Louvre, in the Capitoline and Boncompagni Museums in Rome, and a small one of especial merit at Olympia. The best of all, however, now in the possession of Professor von Kaufmann in Berlin, is reproduced in our plate. It is of white marble, and somewhat above life-size. A fragment of the body to which it belonged leaves no doubt that it is a copy of the 'Aphrodite of Cnidus'; and in the delicate transitions of the modeling, the arrangement and execution of the hair, the lines of the eyelids and the eyes, the bend of the head upon the neck, and in the cutting of the half-opened lips, we may find, even in the copy, an echo of that penetrating charm which provoked such ecstatic admiration in those who beheld the original.

Professor Furtwängler believes that he has recognized a work by Praxiteles' own hand in another head of Aphrodite, known as the 'Petworth Head,' which is in the collection of Lord Leconfield, London; but other critics seem reluctant to indorse this opinion.

HEAD OF 'YOUNG HERCULES.' This charming head, generally known as the 'Aberdeen Head,' from Lord Aberdeen, to whose collection it once belonged, but which is now in the British Museum, has recently been acclaimed by some authorities as an original work by Praxiteles. The features, the treatment of the hair, drawing of the eyeballs, eyelids, and other details of modeling correspond so closely to the same points in the head of the 'Hermes' that unquestionably the head remarkably approaches the Praxitelean type, and Miss Eugénie Sellers, who first called attention to its Praxitelean character, Professor Furtwängler, and recently Professor Klein of Prague, have been so struck with the analogies of technique and finish between this head and that of the 'Hermes' that they have pronounced it in their judgment an original from the master's own hand. Whether other archæologists will agree with this dictum remains to be seen.

The head has always been known as the 'Young Hercules,' and until it can be better identified there seems to be no reason for changing the title.

'SATYR' AND TORSO OF THE 'SATYR' PLATES V AND VI

THE reasons for attributing the original statue, of which this 'Satyr' is a copy, to Praxiteles are that more reproductions of it exist than of any other ancient statue which has come down to us, thus pointing to a very celebrated original; and that all critics agree that in conception, pose, and style it exhibits the distinctive characteristics which we have come to regard as those of Praxiteles. It is noteworthy that the graceful leaning pose almost symmetrically reverses the attitude of the 'Apollo Sauroctonus.' But, although we know that Praxiteles carved at least three Satyr statues, the ancient writers have not described them sufficiently to make it possible to refer these copies to any one of the originals. Of many similar 'Satyrs,' that here reproduced, from the Capitoline Museum, Rome, and popularly known as 'The Marble Faun,' ranks first because of its fine preservation; although the nose, right forearm and hand, right foot, and parts of the left arm and foot have been restored.

In his description of this statue Hawthorne has delightfully expressed its distinctive qualities as a work of art: "The Faun," he says, "is the marble image of a young man leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side; in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment, a lion's skin, with the claws upon his shoulder, falls half-way down his back, leaving the limbs and entire front of the figure nude. The form thus displayed is marvelously graceful, but has a fuller and more rounded outline, more flesh and less of heroic muscle, than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure. It is most agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin. The nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly to smile outright that it calls forth a responsive smile. The whole statue, unlike anything else that ever was wrought in that severe material of marble, conveys the idea of an amiable and sensual creature,—easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly sentiment toward it, as if its substance were warm to the touch, and imbued with actual life. . . .

"Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill—in a word, a sculptor and poet, too—could have first dreamed of a Faun in this guise, and then have succeeded in imprisoning the sportive and frisky thing in marble. Neither man nor animal, and yet no monster; but a being in whom both races meet on friendly ground."

TORSO OF THE SATYR. A fragment of a similar copy of the 'Satyr,' the celebrated Torso, now in the Louvre, is almost exactly identical in its lines with the torso of 'The Marble Faun,' but it is so much superior in workmanship, so delicately modeled in the flesh, and in the fine transitions between

the flank and thigh, and the skin flung over the shoulders is so firmly treated in contrast with the flesh, that Professor Brunn has proclaimed it to be the body of the original 'Satyr' by Praxiteles himself. The marble in which it is executed, however, is of a coarser grained and colder white sort than was used in any works of Praxiteles' time, so that this theory is hardly tenable.

'APOLLO SAUROCTONUS' PLATE VII

PLINY tells us that Praxiteles carved, for some unknown location, a bronze statue of "a young Apollo with an arrow on the alert for a lizard which is creeping toward him, which men called the 'Sauroctonus' (lizard-killer)." There exist, in various museums, a number of copies, evidently from the same original, which in attitude and action so exactly correspond to Pliny's description, and are so characteristic in treatment and type of Praxiteles' work, that there can be no doubt that they were intended to be more or less faithful reproductions of this statue. The best of these copies is a fine one in marble, now in the Vatican, Rome, which is reproduced in our plate; but by comparing it with the 'Hermes' it will be apparent how much inferior in execution and in the rendering of finer shades of expression even so excellent a copy as this must have been to Praxiteles' original. We may, however, recognize as wholly Praxitelean the grace of the conception—for this fine and playful youth is "scarcely further from the rigidity and sternness of the earlier Apollos than is the lizard from the terrible python of mythology"—and the characteristic leaning attitude which allowed the sculptor to give the most flowing undulation to the lines of the figure.

The Vatican statue was found in 1777 on the Palatine Hill, Rome. It was seriously mutilated, and many portions of the face and limbs have been restored.

BAS-RELIEFS FROM MANTINEA PLATE VIII

IN describing a temple at Mantinea, Pausanias speaks of a triple group, 'Leto, Apollo, and Artemis,' by Praxiteles which stood there, and adds: "On the pedestal are represented a Muse and Marsyas playing the flute." In 1887 M. Fougères discovered, near the site of the temple described by Pausanias, three reliefs, laid face downward as blocks in the pavement of a Byzantine church, the subjects of which, provided we change the word "Muse" to "Muses," correspond to this description. As in size and proportions these slabs seem exactly suited to ornament a pedestal their identity can hardly be disputed. But, though they unquestionably belong in type to the period of Praxiteles, there is no sufficient reason to believe that they were actually carved by him. "Undeniably beautiful as some of the figures are," writes Overbeck, "and finely carried out as are some of the draperies, which in many respects remind us of the terra-cotta statuettes of Tanagra, the workmanship shows a certain hardness and carelessness which has led some authorities to think the reliefs may be copies of the original made at a later date; while others, missing the spontaneity and delicate touch of the master's hand, have pro-

nounced them to be pupils' work for which Praxiteles perhaps made the design. In no case should they be valued as anything higher."

The three reliefs, of which two are reproduced in our plate, were evidently placed side by side in the front of the pedestal, that shown in the upper illustration being set in the middle. This relief shows Apollo seated, holding his harp, while Marsyas, whose agitated and violent attitude contrasts with the calm of the god, is playing on a flute. Between them stands a Phrygian slave with a drawn knife. The incident which the slabs represent is the musical contest between Marsyas, who according to some accounts was a peasant and according to others a satyr, and the god Apollo, with the Muses as judges. The god was, of course, victorious; and Marsyas, for his presumption in making the challenge, was flayed alive by a Phrygian slave.

The third slab, which is not reproduced in our plate, shows three more standing Muses. The slabs are now in the National Museum, Athens.

HEAD OF 'EUBULEUS(?)' PLATE IX

THIS beautiful bust of Pentelican marble represents, in a somewhat realistic style, and at a little more than life-size, an adolescent youth with a dreamy expression and hair falling in thick masses over his neck and forehead. It was discovered at Eleusis in 1885, and placed in the National Museum at Athens. Two years later Professor Benndorf of Vienna announced his conviction that it was an original work by Praxiteles, and that it represented Eubuleus, one of the divinities worshipped at Eleusis. In both conclusions Benndorf has been supported by Professor Furtwängler, and recently, by Professor Klein. "The point in Benndorf's argument which has best withstood the attacks made upon it," writes Professor Robinson, "is the resemblance to the style of Praxiteles. The refinement of the face, the shape and setting of the eye, the sensitive modeling of the flesh, the contrast between the careful finish of the face and the rough sketchy treatment of the hair, are characteristics which have become distinctively associated with Praxiteles since the discovery of the 'Hermes'; and the execution certainly shows the delicacy which betokens an original work." On the other hand, Kern and other eminent authorities, among them Helbig, Kalkmann, Reinach, and Gardner, do not believe that the bust is by Praxiteles nor that it represents Eubuleus.

That this bust was highly esteemed in antiquity is apparent from the fact that several copies of it have been found; but we have no literary mention to show that Praxiteles ever made such a head; and until further evidence is produced its attribution to him must be considered doubtful.

'EROS' FROM CENTOCELLE PLATE X

WE know that Praxiteles carved an 'Eros'—the Greek god of love—which he regarded as one of his most successful works; and indeed its ancient celebrity almost equaled that of the 'Aphrodite of Cnidus.' Cicero says that Thespiæ, where it was, was visited solely to see it, "there being no

other reason for going there." Another 'Eros' by Praxiteles stood at Parium, and is represented on the coins struck at that town, showing that the figure was that of a youth with wings, leaning his left elbow on a pillar, his weight supported on the right leg, like the 'Hermes,' his right arm holding some undistinguishable object, and his head turned to the left.

For many years the theory prevailed that the excellent Vatican statue of 'Eros'—called the 'Eros of Centocelle' from the place where it was discovered, but more popularly known as 'The Genius of the Vatican'—was a direct copy of one of these two statues. This opinion is no longer tenable. Most authorities now consider that the Vatican 'Eros' is a work of Roman art, dating from about the second century, and that it cannot be closely related to any original by Praxiteles. There is, however, something plainly reminiscent of the Praxitelean type in the full rich locks of hair, the graceful bend of the head, and the dreamy melancholy of the whole; and perhaps the most plausible theory is that this figure may be the result of many years of the copying of copies of one of the 'Eros' figures by Praxiteles by sculptors who did not adhere very closely to the pose and details of the original.

A LIST OF THE PRINCIPAL WORKS OF PRAXITELES MENTIONED BY GREEK OR ROMAN WRITERS

THE twelve Gods, in a temple at Megara — Hera enthroned between Athena and Hebe, marble, in a temple at Mantinea — Rhea and Hera, marble, at Platæa — Demeter, Persephone, and Iacchus, marble (?), in a temple at Athens — The Rape of Persephone, bronze, at Athens (?) — "Flora, Triptolemus, and Ceres," marble, in the Servilian Gardens, Rome — "Bonus Eventus" and "Bona Fortuna," marble, on the Capitol, Rome — Apollo and Poseidon, marble, Rome — Apollo Sauroctonus, bronze (see Plate VII) — Leto, Apollo, and Artemis, marble, in a temple at Megara — Leto with Apollo and Artemis, marble, at Mantinea (see Plate VIII) — Leto and Chloris, marble, in a temple at Argos — Artemis Brauronia, marble (?), on the Acropolis, Athens — Artemis, marble, at Anticyra — Tyche, marble, in a temple at Megara — Trophonius as Æsculapius, marble, at Lebadeia — Hermes carrying the Infant Dionysus, marble, in the Temple of Hera at Olympia (Plates I and II) — Dionysus, marble, in a temple at Elis — Dionysus, Staphylos, and Methe, bronze, Rome — Three statues of a Satyr, one of which stood on the Street of Tripods in Athens, one in a temple of Dionysus at Megara, and one in Rome in the time of Pliny (see Plates V and VI) — Mænads, Thyads, Caryatids, and Sileni, marble, on the Capitol, Rome — Pan, Nymphs, and Danaë, marble — Aphrodite of Cnidus, marble (see Plates III and IV) — Aphrodite of Cos, marble — Aphrodite of Thespiæ, marble — Aphrodite, bronze, before the Temple of Felicitas in Rome — Aphrodite in Caria — Peitho and Paregoras, marble, in a temple at Megara — Eros at Thespiæ; Eros at Parium; Eros at Messana — Labors of Hercules, marble pediment group at Thebes — Thespiadæ, bronze (?), before the Temple of Felicitas in Rome — Two statues of Phryne, one of which was of marble at Thespiæ and one of gilded bronze at Delphi — Warrior with Horse, on a tomb at Athens — Statue of a Youth, bronze, on the Acropolis, Athens — Portrait-figure at Thespiæ — Weeping Woman and Laughing Courtezan, bronze, Athens (?) — Charioteer for the chariot-steeds of Calamis, bronze, at Athens (?) — Girl adorning herself, bronze, at Athens.

Praxiteles Bibliography

A LIST OF THE PRINCIPAL BOOKS AND PERIODICALS DEALING WITH PRAXITELES

IT has been impossible to find room in the present list for more than a limited selection from the extensive literature upon Praxiteles; but the more important volumes dealing exclusively with him or his works have been included, together with the principal books on Greek sculpture in general in which space is devoted to him. Many of the most valuable articles (too many to specify in detail) have, however, appeared in those periodicals of which the titles are appended.

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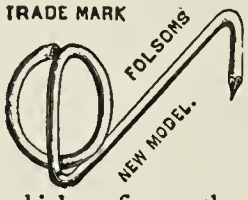

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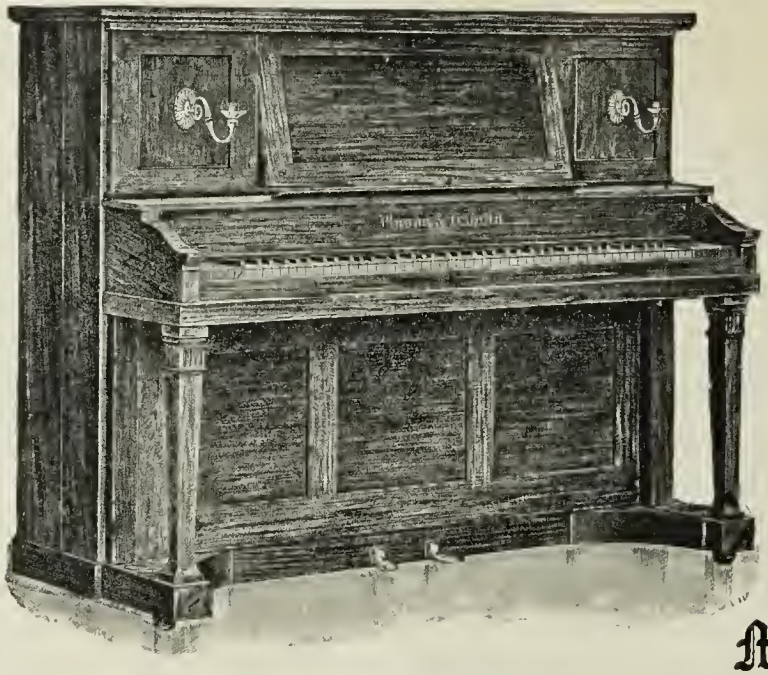

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